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The ART NEWS

VOL. XXXI

NEW YORK, APRIL 8, 1933

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NO. 28 WEEKLY



"DON GARCIA DI MEDICI"

BRONZINO

Loaned by the Howard Young Galleries to the exhibition of Italian Painting from Giotto to Raphael at the Detroit Institute of Arts.

PRICE 25 CENTS



"Miss Mary"

By Louis Betts, N.A.



"Meredith"

By Jerry Farnsworth, A.N.A.



"Helen Wills Moody"

By Sidney Dickinson, N.A.

FIVE LEADING prizes awarded by the National Academy of Design at the current exhibition (until April 18) were awarded to members of these Galleries. Reproductions of their work are shown herewith and other examples of their paintings are on exhibition in these Galleries. A cordial invitation to visit the Grand Central Galleries is extended to the public.



"Across the Meadows"

By W. Granville Smith, N.A.



"Sheffield Road in Winter"

By Chauncey F. Ryder, N.A.

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The ART NEWS

S. W. Frankel, Publisher

NEW YORK, APRIL 8, 1933

Varied Work by Guggenheim Art Winners Shown

Exhibition of Work by Eight Successive Fellowship Groups Throws Some Light on Mystery of Guggenheim Awards.

By RALPH FLINT.

The Whitney Museum continues generously to enlighten us on the various courses that contemporary art is taking in this country. As one of the most consecrated and alert agents in the general line-up of active workers for the propagation of faith in American painting and sculpture, this museum is unremitting in its endeavor to strike a proper balance between the artist, his creations, and his public. And so, in assembling the present exhibition of work by the fifty-two painters and sculptors who have been selected to date as artist Fellows of the John Simon Guggenheim Memorial Foundation, the Whitney Museum throws considerable light on what has come to be something of a moot point in local art circles. With each year's announcement of successful applicants for fellowships in this so desirable distribution of alms, there inevitably arises a general hue and cry over the list of winners. Everyone wants to know why so-and-so was chosen for comfortable furthering of aesthetic convictions, instead of this-one-or-the-other, an equally good, if not better qualified choice. No two critics seem agreed as to what constitutes a proper plea for admittance into this yearly band of favored ones, nor do the reports of those who have gone forth as fellows of this beneficent foundation ever seem to present any positive proof of what their sabbatical adventurings have done for them.

Now, for the first time, we are privileged to see a selection of the work of all except two of the Guggenheim artist Fellows who have composed the eight successive groups judged worthy of the set stipend that goes with this honor. The latest troupe that is about to set forth for its happy hunting grounds is on hand, as well as those who have had their period of research and respite from the ardors of making both ends meet. We see telling examples of the work of Arnold and Lucille Blanch, Louis Bouche, Miguel Covarrubias, Emil Ganso, Georgina Klitgaard, Gwen Lux, Carlotta Petrina, and Mary Tarleton, as well as canvases and sculpture by the numerous Guggenheim alumni. There are many interesting items to be noted on a tour of the galleries, much admirable work that reflects the growing concern of the American artist for individual expression and robust handling. But I am no nearer reaching a conclusion as to what qualifies an artist as potential Fellow in this Foundation than before.

I remember a few years ago endorsing the application of a young artist of promise who was in sore need of a change of base and of a temporary relief from the sharp necessities of the daily round, under the impression that the Guggenheim Foundation was designed to meet the needs of just such

(Continued on page 4)



"HOLY FAMILY WITH ST. JOHN AND ELIZABETH"

By QUENTIN METSYS

This masterpiece of Flemish art is in the collection of Tomas Harris of London.

Fine Quentin Metsys in Collection of Tomas Harris of London Reveals the Influence of Leonardo's School

The superb work of Metsys, illustrated above, which is now in the collection of Tomas Harris of London, is the subject of an interesting study made by Dr. Gustav Gluck in a recent issue of the *Pantheon*. Of the fine quality of this painting it is not necessary to speak, since that is amply evident from the reproduction.

The influence of Leonardo's school upon Metsys, which has so greatly occupied leading scholars, is of particular interest, since this canvas is deeply imbued with the spirit of the master, although no exact prototype can be

cited. An example of the artist's late style, the resemblance is seen between both Elizabeth and the two children in this work and the corresponding figures in the Metsys belonging to the Duke of Devonshire at Chatsworth, which so closely recalls Leonardo's style. Further comparisons made between Mr. Harris' canvas and others by the same artist reveal a close resemblance between the head of St. Joseph and several heads in the two altarpieces in Antwerp and Brussels, while that of Mary is reminiscent of the Madonna in the Raczynsk collection in the Posen

Museum. The relation of the latter picture to Leonardo and his school is also clearly seen.

A strong similarity between Mr. Harris' picture and several others which have frequently been given to Jan Metsys is also observable. Examples in point are the "Saint Jerome" in the Kunsthistorische Museum in Vienna, and the genre picture known as "The Bargain for a Chicken" in the Picture Gallery of Dresden. Dr. Gluck concludes that not to credit Quentin Metsys with such superb works is to vastly undervalue the greatness of his art.

(Continued on page 4)

French Art in April Auction At Hotel Drouot

Dispersal of Art Holdings of the Societe Anonyme of the Galeries Georges Petit to Take Place on April 27.

PARIS.—The opening of the Paris summer auction season is heralded by the dispersal at the Hotel Drouot on April 27 of a collection of paintings and sculptures belonging to the Société Anonyme des Galeries Georges Petit. The sale, which is being held in consequence of the voluntary dissolution of the society, features works by such diverse French masters as Bouguereau, Corot, Sisley, Monet, Pissarro, Boudin and Forain. The collection is further enriched by a large number of works in oil, pastel, watercolor and pencil by other prominent XIXth century and contemporary artists of various schools, as well as a small group of Barye bronzes. The excellent illustrated catalog may be consulted at the office of THE ART NEWS.

"Mantes," by Corot, which we reproduce in this issue, has passed through the collections of Knoedler & Company, Ferdinand Blumenthal, and the Comte Pecci-Blunt, Paris. Painted in 1860, this canvas has been described and illustrated in Robaut's *L'Oeuvre de Corot* and featured in several exhibitions, among them being the "Vingt Peintres du XIXe siècle—Chefs-d'oeuvre de l'Ecole Française" at the Galeries Georges Petit, May 1910; "La Peinture Française aux XIXe et XXe Siècles" in Amsterdam, April, 1931, and "The Landscape in French Painting" in New York, October, 1931. By the same artist is "Village sur les dunes (environs de Dunkerque)," which is also mentioned in Robaut's book, and was formerly in the collection of Louis Bazille, of Montpellier. This painting was included in the Pierre Leenhardt sale, in May, 1922.

A very fine Sisley, "Les Bords du Loing à Moret," which we will reproduce in next week's issue, will undoubtedly share the growing popularity which this artist's works enjoy. Another feature of the collection is a group of four decorations made by Bouguereau for the house of M. Bartholony, Jr. These will be found illustrated in the catalog of the *Librairie de l'Art*, published by L. Baschet, 1885. Collectors of Boudin will be especially interested in a fine and characteristic seascape, "Voiliers dans le port de Fecamp."

The Impressionist painters are represented, in addition to the Sisley mentioned before, by such works as the "L'Aiguille d'Etretat" of Monet that was included in the Henri Canonne sale, May, 1930; by two Pissarros, "Bords de l'Oise" and a gouache entitled "Sur le Marche de Gisors," and by two characteristic landscapes by Guillaumin. By the contemporary follower of this school, Henri-Martin, are four interesting canvases, including a delicate seascape of great charm, entitled "Collioures."

ROTHSCHILD SALE ATTAINS SUCCESS

BERLIN.—The sale of the collection of Baron Albert von Goldschmidt-Rothschild at Ball und Graupe's was very successful. The room was crowded and an atmosphere of interest and tension prevailed. Members of the diplomatic body, collectors, museum representatives, and art dealers were among the assembly. The Paris dealers were the liveliest bidders, because of the French provenance of several of the most important objects. The total realized for the collection was 300,000 marks, a very satisfactory result considering prevailing conditions. It was certainly cheering to see that the confidence in the stability of artistic values is unshaken and that the authentic and first-rate is sure to find a ready market.

The choice pieces by French ebénistes included in this aggregation were keenly sought for: a Louis XV black lacquer commode by Hubert Hansen and J. F. Dubut fetched 18,400 marks; a small, exquisitely shaped table with green Sèvres porcelain top by Roger la Croix went for 13,500 marks and a table by Röntgen brought 2,800 marks. A folding-screen of Aubusson of the mid XVIIIth century realized 20,500 marks, while a series of Beauvais tapestries attained 26,500 marks. Among the sculptures, clocks and objets d'art, the following are especially to be noted: A bronze by Falconet, "Venus and Cupid," 4,100 marks; a mantel clock, 4,000 marks; a goblet of Nuremberg origin, 3,400 marks; an amber cup (about 1600), 2,050 marks; a Venetian glass cup, 3,100 marks; a crystal dish of Italian provenance, 4,100 marks; a crystal cup (early XVIIIth century), 4,600 marks, and a Louis XVI mantel set of Sèvres porcelain, 8,800 marks.

It is interesting to mention that the furniture and the objects of art were more keenly sought for than the pictures. However, several good prices were paid, among them being 18,200 marks for Romney's "Mrs. Buchanan"; 13,000 marks for Pater's "Society Group," and 10,300 marks for the same artist's "Party in the Open Air."

The second day a collection of porcelain birds by Kändler was offered. The most remarkable prices were the following: a parrot with cherry, 3,300 marks; a pair of crows, 4,700 marks; a pair of green woodpeckers, 2,050 marks; a pair of bitterns, 5,500 marks; a pair of parrots mounted in ormolu, 5,600 marks, and a clock decorated with porcelain birds and bronze figures, 4,600 marks.—F. T. D.

P. M. TURNER WINS LEGION D'HONNEUR

LONDON.—Few personalities in the art-world, other than Frenchmen, can boast the distinction of having won the coveted decoration, of *Officier de la Légion d'Honneur*. In recognition of his services to art, and more especially in the cause of fostering the appreciation and understanding of modern French art in England, Mr. Percy Moore Turner of London has been made the recipient of this honor, the little ceremony having been conducted by the French Ambassador, His Excellency, M. Fleriau, on March 14.

In addition to having been instrumental in forming a number of important private collections both in England, France and America, Mr. Turner, who is a pupil of Emile Molinier, organized the notable Gainsborough Exhibition held in Ipswich in 1927. He also lectured extensively on XIXth century art for university audiences in both continents, and has written various authoritative works on aesthetic subjects. A sojourn of many years in Paris gave him that intimate knowledge of French art through the centuries, which has enabled him to trace so lucidly its development and modern manifestations.—L. G. S.

VAN HORNE LOSSES ARE EXAGGERATED

It is reassuring to learn that the reports concerning the destruction of a part of the famous Sir William Van Horne art collection, which appeared in the newspapers on April 3, were greatly exaggerated. The ART NEWS learns from reliable sources that the Rembrandts and other masterpieces are safe, and that the sole damage is that caused by water and smoke, which can easily be remedied.



"THE STRANGER"

By ALBERT STERNER

Included in the current exhibition of the artist's works at the Grand Central Galleries.

French Paintings In April Auction At Hotel Drouot

(Continued from page 3)

Of the so-called Barbizon school, typical single landscapes by Millet, Daubigny, Dupré and Theodore Rousseau are offered in the dispersal, while other mid-XIXth century artists such as Bonvin, Decamps, Jacque, Henri Rousseau and Troyon are also seen in figural and landscape subjects. In addition, there is a study by Puvis de Chavannes for "Le Pauvre Pêcheur." One notes especially two works of Raffaelli, one entitled "Le Quai des Esclavons, à Venise" being highly attractive.

In the contemporary group, one finds two pastels by Besnard which attract attention, as well as a large group of canvases by Lebasque. "La Bataille d'Hericourt (1870-1871)" is a powerful depiction by de Neuville, which will be found reproduced in the catalog of the studio sale held in 1886.

The sale includes many works which will undoubtedly be of interest to American collectors.

National Gallery Buys Fine Early English Portrait

LONDON.—The National Portrait Gallery has just acquired from M. Knoedler & Company a portrait of Margaret Plantagenet, Countess of Salisbury, by an unknown artist of the XVIth century. The panel is inscribed with the date 1535 and bears to the left the royal arms, consisting of the lilies of France, quartered with the lions of England, with a label of three points for difference, surmounted by an Earl's coronet. Coming from the collection of Colonel Wm. Selby Lowndes of Whaddon Hall, Bletchley, Bucks, who is descendant in direct line of the sitter, this canvas will now be hung in the new wing of the gallery recently given by Lord Duveen.

Margaret was the daughter of George Plantagenet, the brother of Edward IV of England, and she was married in 1491 by Henry VII to Sir Richard Pole. Upon his death in 1505 she was left with a family of five children, and from this time on her life became one of the most colorful and the most tragic in English history, coming to a violent end in 1541 at the hands of an unskilled executioner in the Tower of London. Her name was included in the list of England's confessors and martyrs recently beatified at Rome.

Group of Work by Guggenheim Prize Winners Exhibited

(Continued from page 3)

cases. But much to my surprise, that year's group of successful applicants was mainly composed of artists who were already well started on their careers. The main purpose of the Foundation, "to add to the educational, literary, artistic, and scientific power of this country, and also to provide for the cause of international understanding" is a noble and worthy one, and in a foreword to the catalog the Foundation expresses its grave concern with the results of its labors in this special field.

"Has the Foundation discovered or recognized, and has it helped, those persons who will, by that help, be assisted to add to the artistic power of this country? That is the essential question which the Trustees, officers and advisers of the Foundation will ask when they view this exhibition. That, indeed is the only question, for the public as well as for the Foundation." Further on in the introduction, Henry Allen Moe, Secretary of the organization, writes: "The Foundation does not plead in defense of what may seem mistakes in choice of Fellows, that all years have not yielded gifted groups of applicants; the Foundation inclines to believe in the general continuity of youth of promise and to take upon itself the blame of failing sometimes to discern the specific instance of it. . . . Rather, the Foundation must take chances, realizing that all of these chances will not work out, but gambling that some candidates so chosen may reach heights to which the merely safe can never aspire."

It seems well to rest the case for the Guggenheim Foundation display at the Whitney Museum with these words. A study of the various groups chosen from year to year would seem to indicate that the committees on selection were becoming more and more con-

PRINT ROOM HAS ANNUAL REVIEW

The annual exhibition of the Print Room's "Recent Additions" will be on view in Room 316 of the New York Public Library, on week days, during the period April to November.

The larger gifts of the year include a collection of French XVIIIth and XVIIIth century prints; an addition of fifteen etchings by Cameron to the thirty-six already received from the late Edward G. Kennedy; the selection from the "Fifty Prints of the Year" given by the Friends of the Print Room; 132 wood engravings, by Henry Wolf, given by Mrs. Wolf; over three hundred bank-note vignettes presented by Mrs. Bella C. Landauer; nearly fifty prints by F. T. Simon; and about 100 original drawings for cartoons by William Allen Rogers.

There is, as usual, a small lot of old prints, by Burgkmair, Cranach, Dürer, Hirschvogel, the Monogrammists MZ and NS, Wechtlin, and Cornelisz van Oostzaanen.

The XVIIIth century in France is represented by a large collection of the work of Abraham Bosse, which, together with an equally important lot by C. N. Cochin the younger, was shown in a special exhibition during February and March of this year.

Among French XVIIIth century engravings are 307 by or after Cochin, 35 by Moreau le jeune, 31 by Aug. de St. Aubin, and many others. And there is a sprinkling of other Europeans of the same period—Piranesi, Chodowiecki, and others.

So, on to the XIXth century and our own day. There are Gavarni, Daumier, Cézanne, for France; T. Frantisek Simon, for Czechoslovakia; Cameron, Bone, Osborne and others, for Great Britain; Whistler, Wolf, Horter, Woodbury, Dehn, Mahonri Young, and many more, for the United States.—F. W.

cerned with artists of proven worth and talent. Many of the earlier fellows can hardly be said to have made any spectacular advances in their art. But it is a timely move on the part of the Whitney Museum and the Foundation to present this "further report to the public."

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EXHIBITIONS IN NEW YORK

"OBJECTS 1900 AND TODAY"

Museum of Modern Art

Two modern periods, set apart from each other by some thirty years, have been brought into telling juxtaposition in the newest exhibition at the Museum of Modern Art. Philip Johnson, who heads the recently established department of architecture at this distinguished art depot, is obviously a man to be reckoned with, and it is under his auspices that this demonstration of contrasting modes in the applied arts has been staged. Having been given an ell as a starting point, Mr. Johnson has been prompted by the old familiar adage to extend his borders and he has consequently taken over a good part of the top floor of the museum for his latest adventure in smart installation. He has achieved two very lively rooms out of beaver-board and white paint that tend to make the rest of the museum look rather stodgy and forlorn, and I trust that those in authority will see to it that sooner or later he gets a free hand on the other floors in the way of backgrounds and decorative accessories.

You will see in Mr. Johnson's exhibition a delightful parade of the fixtures and decorative objects that graced the smart homes of the beginning of this turbulent century, ranged alongside similar contrivances and appurtenances of our own immediate time, and you will enjoy going over the comparative merits of the two periods that lie so close together in point of years and yet are so basically dissimilar. As Mr. Johnson points out in the catalog, perhaps no other thirty years have witnessed a greater change in the aspect of objects and in the motivation of their design. You have only to cast your eye over the strangely decorated items that spell L'Art Nouveau and Jugendstil to congratulate yourself on the aesthetic deliverance of our own particular epoch.

Mr. Johnson has been at tremendous pains to gather together telling examples of the two periods. Against a severely chaste but effective background are set about in pairs the cups and spoons and hangings and lamps and vases and various other items that capture the spirit of the two periods. As Mr. Johnson has written in his recent article on this exhibition in *Creative Art*:



"FIELD FLOWERS"

By RALPH FLINT

Included in the current exhibition of the artist's work at the Marie Harriman Gallery.

tive Art: "It is perhaps the most fundamental contrast between these two periods of design, that in 1900 the Decorative Arts possessed a style of their own, independent of the architecture of the time, whereas today the discipline of modern architecture has become so broad that there can be no sub-category as that of the decorative arts."

"No matter how indifferent one may be to the new modes that are being evolved today, there is no going back except in the spirit of adventure and fantasy to the creations that were so acceptable at the beginning of the century, except in the case of such items as have an abiding excellence of their own outside the general character of the period. It is a timely and stimulating show that Mr. Johnson has put on, and I, for one, would grant him full powers to go ahead and see what he can do in the way of bringing the building that the Modern Museum has taken over for the time being into a little closer alignment with our own time."

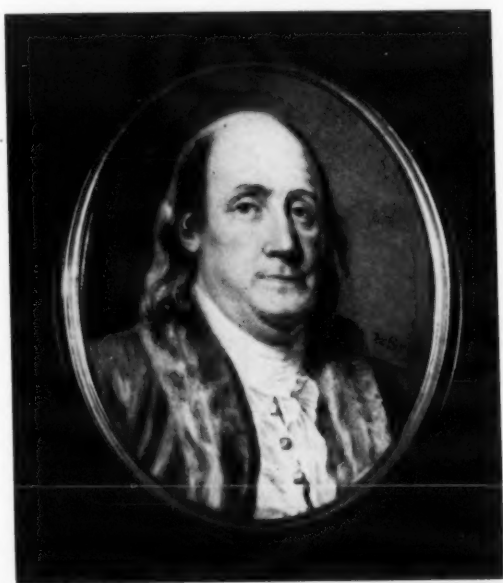
SARGENT WATERCOLORS ENGRAVINGS BY DURER, SCHONGAUER, ETC.

Knoedler Galleries

A group of water colors by John Singer Sargent is being featured at the Knoedler Galleries, as well as a considerable selection of engravings by

Durer and Schongauer. The Sargent sketches are for the most part glimpses of that Italy in summer time that he loved to visit in between the more arduous periods of his portrait painting. Here we see the gleaming facades of Venetian palaces and cathedrals, set down with an accuracy of eye that might well be the envy of the most expert architectural draughtsman, and there are picturesque tangles of shipping and gondolas gilded by a hot Italian sun, as well as vistas of olive groves and gardens and cool canals that stir the fancy with the very contagion of the artist's delight in the world he saw about him. There is also an engaging bit of deep summer woods with up-curling wraith of pungent smoke to tease the naturalist into sudden departure for the wilds.

Two of his famous crayon portraits are here, those studies that he tossed off with such accuracy and abandon and that figure as precious souvenirs in so many collections both here and abroad. One is a semi-profile study of the Countess of Oxford and the other is a revealing likeness of Emil Verhaeren, the Belgian poet. The majority of the Durer and Schongauer prints were shown at these galleries earlier this season, and afford a remarkable opportunity to study the marvelous command of this difficult medium by these two great masters.



An interesting enamel miniature of Benjamin Franklin, painted when he was United States Minister in Paris, circa 1780.

Signed by the artist, "de Bréa."

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**ALBERT STERNER
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Grand Central Galleries

The "Graphic Works of Albert Sterner" exhibition is one of the main attractions at the Grand Central Galleries during the month. Drawings, dry-points, lithographs, etchings of various sorts and monotypes covering most phases of Mr. Sterner's art have been hung in one of the large galleries to good advantage. The majority of the prints hover closely to the border line between realism and phantasy, sometimes touching upon the deeper things of life with a starkness and severity not unlike Picasso's—see his "Mother," for instance—but more often than not hinting at those qualities that imply the "things not seen."

Mr. Sterner's art is invariably tinged with a gentle melancholy that argues a considerable preoccupation with the basic issues of the human equation, and in many of his plates he touches upon scriptural themes with a genuine feeling for the passion and power of the spirit transcendent. I have always liked Mr. Sterner's handling of the monotype, as being a process especially suited to his feelings for the dramatic in chiaroscuro and in subject matter, and the half dozen examples shown would seem to bear out my contention. A small group of his

Holbeinesque pencil drawings are also on view, this being the department of his art that he has made most particularly his own.

The recent landscapes by Chauncey F. Ryder at the Grand Central Galleries are couched in the general style that has long distinguished the work of this popular landscapist. He knows how to achieve the mystery of mountainous country under varying atmospheric conditions. His valley reaches are inviting retreats, and particularly at this season of the year Mr. Ryder's visions are doubly potent.

Carle J. Blenner is exhibiting a group of recent portraits in the small paneled gallery that show sympathetic understanding of his various sitters, be they smart society leader or dignified vestryman. Among Mr. Blenner's sitters are Mrs. John A. Meeker, Rev. Dr. Roeliff H. Brooks, Dr. George F. Perkins and Miss Lucrezia Bori.

REGINALD MARSH

Rehn Galleries

The group of recent oils and water colors by Reginald Marsh that is being featured at the Rehn Galleries follows the general trend of this painter's long-standing interest in the Manhattan scene, but it is obvious from the first moment one enters the gallery that Mr. Marsh has gone ahead to a considerable degree in his manipulation of both pigmentation and pictorial mood. He has evolved a clever technical play of thin color over solid white ground that enables him to achieve luminous passages of soft shadow which set off his lights to great advantage. He is also more restrained in his choice of detail

and seems to get the same effect of swirling crowds with a greater economy of means than hitherto. Mr. Marsh continues his glorification of Fourteenth Street, as well as revealing more of the dizzy delights of our local burlesque houses. His water colors of derelict engines have always had a decided tang to them, and he gives us a new series that are easily the best work he has yet done in this medium.

**AROUND THE
GALLERIES**

Adolf Dehn is showing a series of drawings at the Macbeth Gallery that display his uncanny skill in handling black-and-white and also his wide knowledge of the essentials of landscape. In many ways his outdoor work reminds one of those evocative scenes that the great Chinese landscape painters have left us as one of the chiefest legacies in art. He has come to appreciate the effect of brevity of detail when sustained by a general underlying landscape mood, and the Waterville hills and dales have provided Mr. Dehn with material made to his order. In one of his snow scenes, done very much in the Chinese manner, and in a panoramic view of Central Park at night, he is at his best. In the Macbeth Extension Gallery, an "Opportunity Exhibition" is in progress, featuring work by some of the younger and less widely known contemporary artists. Gladys Brannigan, Ann Brockman, Blenden Campbell, Jay Connaway, W. Granville-Smith, A. T. Hibbard, F. J. Waugh, Gerald Leake, Arthur Meltzer, Tod Lindemuth, C. G. Nelson, Gerald Foster (the

last two being clever still-life painters of the Tiffany-Lucioni persuasion), F. I. Bennet and Lars Thorsen are represented and there are also canvases by such well known painters as John Noble and Haley Lever.

John Stuart Curry has timed his show at the Ferargil Galleries to coincide with the advent of spring and the circus. He has specialized this year in episodes connected with life under the Big Tent, forming a most authentic picture. In fact, he has even gone to the extent of travelling on the road with a bona fide circus in order to get the exact local color of this fantastic side of the American scene. Anyone could tell at a glance that Mr. Curry knows what he is talking about when it comes to putting down on canvas the startling and exciting events of the circus. He has caught the clowns and the aerialists and the animal trainers and the elephants in all their brief glory. This is the first time that these canvases have been exhibited.

The self-portrait that was rejected at the Spring Academy is also on view, a work that would grace any of the yearly displays in the Fine Art Building.

An exhibition of Small Portraits of Various Schools is in progress at the Newhouse Galleries. The examples range from early English, Italian, American, Flemish and French sources to such up-to-the-minute items as Jean Charlot's two portraits of Gilbert Gabriel and Albert K. Schneider that were featured in his recent show at the John Levy Galleries. Works by Fantin Latour, Anthony van Dyck, Giovanni Moroni, Jan Mostaert, Jeremiah Theus, Francois Clouet, Francis Cotes, Robert

Henri, George Luks, Gari Melchers, Robert Blum, Irving Wiles, A. P. Ryder, etc., are also on view.

Jacob Getlar Smith is showing recent oils at the American Group Galleries at the Barbizon Plaza that have recently been taken over by J. B. Neumann. He is an arresting painter, dramatic at times, brooding at others, but always effective. His colors are somberly registered, and he achieves a rich impact that is not too heavy to support the well-accented designs that he affects. He is a painter with a genuine pictorial outlook who should be heard from with increasing effectiveness at each fresh showing.

The Marie Sterner Gallery is exhibiting recent oils and water colors by Mary S. Powers dealing with the pictorial lure of the Jamaican scene. She has a clearer way of recording her effects in water color than in the heavier oil medium, her studies of Negro types being particularly effective. A decorative painting of a hog fish is one of her best canvases.

A group of Nine American Painters is being featured at the John Becker Gallery. The foreword to the catalog informs us that each of these painters has "followed his own tendency," but it would appear at first glance that they have for the most part looked rather too closely at the prevailing leaders of the Ecole de Paris to be as individually minded as the cataloguer would infer. Furman Flink, Paul Froelich, Allan Gould, Leon Karp, Julian Levi, William Littlefield, Saul Schary, Matthew Sharpe and Kenneth Stuart are the members of this latest group of exhibiting painters.

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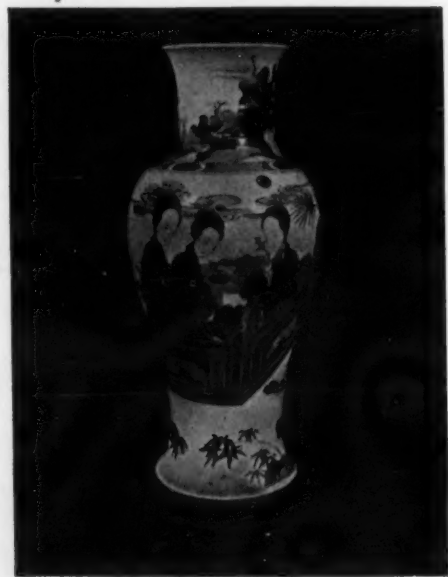
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RALPH M. CHAIT

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Rare Famille
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ART AND THE MAN

Just as in the heat of battle it is sometimes difficult to tell which way the tide of victory is turning, so it is often equally impossible, during the course of an artist's career, to come to a direct estimate of his work. This is undoubtedly because of the many distracting and refractory conditions which develop from the personal equation of the man himself. If he be a personable fellow, given to making a place for himself in the community through the easy graces of a sure social or political instinct, it is quite often the case that his art, once his foot is off the accelerator, loses the force and backing of his personality and drops away from the high estate accorded it. On the other hand, the work of another will come gradually into its own after the artist has vanished from the scene of action through the sheer power of its innate aesthetic qualifications. This has recently been exemplified with special clarity in the case of Eakins, whose essential worth now asserts itself increasingly, while the reverse may be said to obtain with any number of his contemporaries who enjoyed, in their heyday, a vast personal success.

Another illustration of this change of values following an artist's demise is the rapid decline of Sargent's position as a world figure—one of the most breath-taking descents into the limbo of lessening values that contemporary art has yet recorded. And this is despite the many brilliant portraits he has left us, and the endless technical flourishes that he accomplished, flourishes that still dazzle with their prestidigitator-like dexterity. In Sargent's case, the universal acclaim of the world of fashion seems to have proved more of a hindrance than a help, now that a post-mortem balance of his art has been struck in such contradictory style.

The late emergence of Louis Ell-

shemius into critical acclaim, after a life-time of neglect and even ridicule, is another interesting case in point, following somewhat the same curving of the chart that describes Eakins' coming into view as an American artist of national importance. With Ellshemius, however, it has been the artist's own deliberate eccentricity of pose and manner that, like some bewildering smoke-screen, has hid his true worth from the public for so long.

El Greco's period of probation while waiting for the world at large to catch up with him is perhaps the most prodigious on record, and the vital message of the great Chinese painters of antiquity is as yet for the majority of art lovers but a dim and doubtful murmuring. Art fortunately is of the stuff that endures, however fleeting our temporal life, so that no matter how far ahead of his time an artist may be or how much he may sway the popular verdict by his personal powers or idiosyncrasies, the truth of the matter will eventually out. If he but be faithful to himself and to his vision, it matters little what the factual record of his days may be. As Lawrence Gilman pointed out in his last Sunday's "Meditations on a Beethoven Cycle," it is the artist's "passionate contemplation and expression of truth" that is the distinguishing sign and token of his greatness and enduring vivacity. "Since all creation is a miracle, the tremor mysteriously outlasts its impulse. Dante survives his cosmos, Bach his faith and Beethoven his pantheism, Blake his sublime insanities and Wagner his ideology. And on the heights the fire glows unceasingly,



"MANTES"

Included in the sale at the Hotel Drouot, Paris, on April 27 of a collection of paintings belonging to the Société Anonyme des Galeries Georges Petit.

By COROT

Christie's Sale of Hirsch Collection Will Be Postponed

LONDON.—The sale of the Leopold Hirsch art collection, which was scheduled to take place at Christie's on May 16 and the following days, has been postponed. A preliminary notice of this important auction has already appeared in a recent issue of THE ART NEWS, and when a new date for the dispersal is arranged, it will be reported.

though the fuel has long since turned to ash."

MUNICH LETTER

By Dr. August L. Mayer

Dr. F. Dornhoffer, who is now retiring after eighteen years as General Director of the Bavarian State Galleries, has been very busy finishing the reorganization which he has been carrying out step by step with such excellent taste. He has opened three rooms for the display of all types of art, ranging from that of the prehistoric period to modern times. The opportunities for the study of Mediaeval German art will be especially greatly improved.

The Dutch paintings in the old

Pinakothek have been re-distributed and the walls of the principal gallery recovered in green. The representation of this school has been greatly enriched by the acquisition of a first class example of Ferdinand Bol, a group portrait entitled "The Society of Wine Merchants of Amsterdam." German Galleries have up to now been entirely lacking in a work of this kind.

Dr. Ernst Buchner, who will succeed Dr. Dornhoffer as General Director, is planning an exhibition for the year 1934 of Bavarian Primitives from the XIVth century to Altdorfer and Wolf Huber. He is also preparing for publication a volume entitled *Incunabulae of the German Portrait for the Deutsche Verein für Kunstwissenschaft*.

Bernheimer experienced recently an extraordinary success with a well organized exhibition of Eastern Art, which testifies to the interest in this field cultivated in Munich by the Society of the Friends of the Far East.

Regensburg will receive shortly a new and important museum to be established in the large Minorit church and cloister. These will provide sixty rooms for the display of all types of art, ranging from that of the prehistoric period to modern times. The opportunities for the study of Mediaeval German art will be especially greatly improved.

LONDON LETTER

By Louise Gordon-Stables

Burlington House is already getting busy on the 1935 winter exhibition to be devoted to "British Art in Industry." The show seems especially apropos at a time like the present, when so much depends upon the stimulation of home markets and the development of foreign ones.

It is somewhat ironical to note

how certain non-British designers are mentioned as likely to provide outstanding interest on this occasion. There is, for instance, McKnight Kauffer in the realm of decorative design; and Marion Dorn—like Kauffer, an American—who is quoted in connection with the manufacture of rugs and textiles. But this notwithstanding, we have sufficient genius in the fields of cabinetmaking, china, glassware, metalwork and so on, to render the show a significant one. But whether or not it will appeal to the public as much as the great continental collections of art, which brought so many eager visitors to preceding shows, remains to be seen.

The rate at which we are losing and loaning to America some of the most distinguished officials in our public institutions, is most alarming. After an association of forty years with the British Museum, Mr. Laurence Binyon, as well known in the world of literature as in that of art, is leaving his post as Keeper of the Department of Prints and Drawings to take up the Charles Elliott Norton Professorship of Poetry at Harvard. It is anticipated that he will find this more congenial than the museum work, which necessarily gives him less scope for expression as a poet and scholar.

Mr. Campbell Dodgson, who retired last summer, served a similar period in the Print Room, and was responsible for a large number of important acquisitions. These are now on exhibition. Drawings by Durer and Leonardo, original crayon designs by Michelangelo for the Sistine Chapel, and some fine Tiepolos and Blakes bear witness to the catholicity of his taste. It was thought that Mr. Dodgson's name might be included in the last Honors List, but the omission may possibly be rectified later on.

The show of water-colors and drawings at the Agnew Galleries, is a very catholic affair. Modern work is to be seen in company with that of the early British School, as well as with representatives of the Italian Renaissance artists and the later giants of the Flemish School. It is a little bewildering at first to switch off from Correggio to D. Y. Cameron; Raphael to Rushbury; Rembrandt to Roger Fry; but it is none the less instructive. Above all, it is encouraging to note how vital much of the contemporary work proves to be. Landscapes are favored by the modern English water-colorists, with whom the tradition of Turner, Cozens and Girtin still holds.

At The Lefevre Galleries, Ethel Walker is holding an exhibition, which does much to consolidate her position as a painter of great distinction in the decorative field. Her flower-pieces have a rare lightness of touch, while the landscapes are as skillful in composition as they are pleasing in color. Her seapieces have a fine movement; and the portraits a firm sense of characterization. One feels in the whole of her works an indefinable grace and quality.

Some interesting, and very diverse, shows of Flower-painting are on view at a number of galleries. The flowers and landscapes by Edgar Holloway at the Greatorex Galleries, are the works of a young artist not yet out of his teens, who has an unusual flair for building up the subtle tones of a flower composition, while retaining the unaffected charm of the blossoms.

Carl Hampel, at the Fine Art Society, treats his flowers in quite a different spirit. It is as if he were out to do each species the greatest possible justice, taking care that every blossom is seen to the greatest advantage, and thereby achieving something that suggests a very well produced seedsman's catalog. This, coming at a time when the tendency is to concentrate on the essential feeling of the flowers, rather than on their competent delineation, marks a reversion to an older conception of painting.

Charles Glinner is showing at the Leger Galleries. His depictions of buildings, in that curiously individual manner of his, with every brick carefully drafted out, has a charm which strikingly justifies this meticulous method. It might be expected that such methodical insistence upon detail would give the work a wooden quality. This, however, is avoided by fine use of color, and painstaking technique has here a reward seldom accorded nowadays to so obvious a care for small accessories.

Ralph Flint Shows New Renditions of Rocks and Flowers

By MARY MORSELL

To some, it may seem strange that a painter should turn from a field of poppies and set down his easel beside modest field flowers and blossoming fig plants; that he should neglect the dramatic outlines of mountain ranges and patiently study the play of light and color on a single rocky ledge or canyon wall. But in the recent work of Mr. Ralph Flint, now on view at the Marle Harriman Galleries, one discovers a heightened intensity, achieved through just such concentration upon rhythms of growth that remain unseen to most of us.

Although a few visitors may perhaps miss the imaginative skyscraper and finely designed abstractions of two years ago, the artist has definitely gained in power through his preoccupation with two strongly contrasting, yet deeply related aspects of nature—the inner life of flowers and fruit and the beauty of hillsides and rock formations. And it is in certain of these intimate searchings into the hidden meaning of plants and rocks that Mr. Flint's art reaches its most sensitive expression. He is indeed to be congratulated for the singleness of vision and purpose which animate the present group of work and for the delicacy of style in which these subtle messages have been set forth.

The finest individual work in the exhibition was, to my mind, one of the three fig plant compositions, which in addition to its calligraphic harmonies, is strongly imbued with a true instinct for the intense individuality of all growing things. Here the lovely crisp greens of plant and fruit, beautifully spaced and shadowed by the white of the paper, build up a design which has great carrying power, despite its relatively small size. And then, in this same group, one finds a cluster of yellow field flowers, each vibrantly alive and yet part of a linear harmony of curved stems and leaves; two water colors of castor oil burrs, done with such feeling for their prickly roundness that they should hereafter be rescued from the general artistic neglect from which they have suffered, and a spray of fuchsias, resilient despite their drooping heads.

In the rock and canyon subjects, there is a fundamentally pantheistic approach, which suddenly recalled again a favorite line from Wordsworth—"Rolled round in earth's diurnal course with rocks and stones and trees."

Indeed, the most striking feature of these small studies of rock strata and sloping hills is their suggestion of the very rhythms of the earth. Sometimes this is expressed through the prismatic brilliance of sunlight honeycombing cold gray of stone into a myriad of patterns; sometimes, as in the somber greens and browns of "Mountain Glen," it is couched in almost geological terms. Often, it is true, one wishes that these cosmic adventurings were done in larger scale; that they had been given an increased intensity through spacing and against a bigger sweep of almost unrelieved background. However, despite these limitations of size, one finds in such a composition as "Rainbow Rocks," true power in small scale composition—an almost mystic feeling of growth, gradually reaching us through the upward thrust of soil and rock.



"THE ORIENTAL CAMP"

Included in the sale of the private collection of the late Newman E. Montross to be held at the American-Anderson Gallery on April 20.

By RYDER

BERLIN LETTER

By Flora Turkel-Deri

In Volume VII and VIII of Stadel *Jahrbuch*, Herr Kurt Wehlte gives an extremely interesting account of the X-ray examination of pictures, undertaken in the Stadel Museum in Frankfurt on Main upon the instigation of Harvard University, which also provided the necessary funds. The question as to whether the X-ray procedure might injure a work of art was also investigated, and on the basis of many experiments it was ascertained that there is no risk in submitting pictures to the test, if expert care is taken. Persons who reject and try to discredit the method are not really conversant with the matter, Herr Wehlte declares.

No other mode of examination is able to disclose so truthfully the objective state of a picture and to yield such constructive information on everything that concerns it. An interesting instance is the following—white paint is rendered positive in the X-ray film, hence those portions of the picture where it is used correspond with the original. Accordingly, if alterations, retouching, etc., have been done, then the divergence between the picture's present state and the X-ray film is noticeable, thus providing valuable hints as to condition.

The examination of a small painting in the Stadel collection—"St. Catharine" by Parmigianino—furnished

Medal Bestowed on A. K. Schneider for His Service to Art

At a recent banquet given in St. Louis by the Midwest Art Dealers' Association, a medal for distinguished service to art in the Midwest was awarded to Mr. Albert K. Schneider of the John Levy Gallery. The officers of this association, which is composed only of the most representative dealers in the Midwest, are: W. J. Hyett of J. J. Gillespie & Company, President; W. H. Thomson of the Thomson Galleries of Detroit, Vice President, and Arthur A. Kocian of the Noonan-Kocian Galleries of St. Louis, Secretary.

striking proof of the value of the method. The X-ray film revealed that large portions of the picture had been overpainted in an unskillful manner by a restorer and that the beauty of the Saint's features was thereby considerably marred. Other disfigurements were also disclosed. The X-ray test furthermore proved beyond doubt that the picture in the Stadel is the original and not, as has been premised, an exactly similar version to that in the Viennese State collection.

Holbein's portrait of Simon George of Quocute was also submitted to the test and the result obtained was indeed striking. At the time of its origin, the picture was round instead of square, while the beard of the model

was shorter, resembling the drawing in Windsor Castle, also representing Simon George. In this connection, the following facts are interesting: in 1536 Henry VIII of England inaugurated the fashion of longer beards, and it may be that this mode was the reason for altering the picture. However, it was certainly not Holbein who made the change, for the X-ray reveals that the addition is not painted with the accurate and authoritative brushstroke of the master. It may also be assumed that the panel was altered much later, coincidentally with the repair of damages which were also revealed by the X-ray film. The Stadel authorities have now reconstructed the panel's original shape, and it is said that the picture has gained immensely in impressiveness.

It is obvious that in the case of the master of Flemalle's "St. Veronica"—the damaged condition of which was known to the connoisseurs—the results yielded by the X-ray film were bound to be especially interesting. Previous investigations about the condition of the picture were confirmed by the X-ray examination: at some time in the past the panel split in the middle, right through the Saint's face, and in order to facilitate the fastening of the parts together they were planed. The gaps along the split and other gaps as well were repainted in a manner to simulate the original design.

Just a few of the most interesting examples presented for analysis are mentioned herewith, yet they suggest the immense importance of the method. It reveals not only technical details, the knowledge of which is an invaluable aid for the proper care and preservation of the works of art, but in addition permits the expert to become acquainted with the peculiar characteristics of the artist.

A very important contribution to the

NEW YORK AUCTION CALENDAR

American-Anderson Galleries
30 East 57th Street

April 14, 15—Fine period furniture and furnishings from the private collections of H. G. Gore of Mendham, N. J., and Mrs. Emily Robert Cox of New York City. Now on exhibition.

April 19, 20—Library of the late J. L. Ketterlinus of St. Augustine, Florida. Exhibition, April 12.

Rains Auction Rooms, Inc.
3 East 53rd Street

April 12, 13, 14—English furniture, Georgian silver and Sheffield, paintings, rugs, china, glass and a group of antique miniatures, mainly from the collection of Sir Francis Drake, to be sold by order of the British Antique Trading Corporation, with additions. Exhibition, April 9.

topic is contained in an article by Dr. Wolters, the director of the municipal gallery in Frankfurt, in the same volumes of the Stadel *Jahrbuch*. He speaks among others of the case of the so-called "Hausbuchmeister," the German anonymous artist of the XVth century, whose oeuvre presents a problem to the experts. While the drawings reveal a supple and flowing manner, the style of the paintings is somewhat rigid and inflexible. The X-ray film has solved the problem by revealing that under the sleek surface of the paint lies the artist's first design, done in the free and easy manner that characterizes the drawings. These interesting results confirm conclusions reached by style analysis, and in addition provide a means of verifying some hitherto doubtful attributions of pictures to the master.

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LOESER DRAWINGS ARRIVE AT FOGG

CAMBRIDGE.—A few years ago, at the death of Mr. Charles A. Loeser, it became known that he had bequeathed to the Fogg Museum his collection of drawings. This aggregation has lately arrived from Italy, where the collector lived for many years. Through the addition of this generous bequest to its already notable collection, the Fogg Museum assumes a leading place among the museums of the United States for the variety and importance of its drawings. . . .

The collection which he brought together numbers two hundred and sixty-two drawings. Although the German, Flemish, Dutch and English Schools are represented, the greatest number of drawings—as one would expect of a collection formed in Italy by a connoisseur of Italian art—are by Italian masters. The history of this art across a span of centuries is illustrated in a variety of media. One can follow the changing ideals and techniques from the time of the early Renaissance in Florence until the close of the XVIIIth century in Venice. As the story is told in the Loeser Collection, the first and last pages are the most noteworthy. Quattrocento Florence is represented by two of her most charming painters, Benozzo Gozzoli and Filippino Lippi. The drawing by Benozzo is a small but delightful sketch . . . representing St. Augustine suffering from a toothache. More widely known than this small study is a page with drawings by Filippino Lippi, done in preparation for a large altarpiece representing the Pieta with two attending saints. A splendid head of a monk by Fra Bartolommeo and several studies by Pontorno in his favorite red crayon



FAMILLE VERTE PLATE CHINA, KANG HSI PERIOD
Acquired by the William Rockhill Nelson Gallery of Art, Kansas City, from Yamanaka & Company.

carry on the history of drawing in Florence.

From XVth century Venice there is a processional group by Jacopo Bel-

lini; from the XVIth century two highly stylized nudes by Tintoretto; and from the XVIIIth century several drawings by Canaletto and Guardi.

ART TEAMS TIED FOR ROME PRIZE

The winners in the Collaborative Competition of the Association of the Alumni of the American Academy in Rome are as follows:

The team of John L. King as architect, Philip F. Bell as painter and Raymond Barger as sculptor of Yale University; the team of Robert K. Chisholm as architect, Doris Monroe as painter, and Edith Barnes as sculptor of Yale University; and the team of James H. McNaughton as architect, Charles L. Dietz as painter and Katherine McSwigan as sculptor of Carnegie Institute of Technology were all given the grade of second medal and were considered a tie for first place. The jury wished specially to commend the sculpture by Mr. Wayland of the Pennsylvania Academy of the Fine Arts and they also commended the sculpture by Ivan Edward Mansky of the Pennsylvania Academy of the Fine Arts. Commendation by the jury is further made of the painting by Herbert J. Gute of Yale University.

This competition is fostered by the Association of the Alumni of the American Academy in Rome, and has as its purpose the stimulation of collaboration between the arts of architecture, painting and sculpture. In the competition of this year six schools were represented—Cornell University, Leonardo Da Vinci Art School of New York, Yale University, Carnegie Institute of Technology, University of Pennsylvania in cooperation with the Pennsylvania Academy of the Fine Arts and the Armour Institute of Technology allied with the Art Institute of Chicago.

The jury was severe in its judgement of the problem, their point of view being that of practising architects, painters and sculptors, rather than that of instructors.

The jury was made up as follows: Architects—J. K. Smith, Thomas H.

NATIONAL CERAMIC EXHIBIT PLANNED

It is announced that the Second Annual Robineau Memorial Ceramic Exhibition to be held at the Syracuse Museum of Fine Arts, Syracuse, N. Y., from May 1 to 30, will this year be open to all potters within the United States. The first display held last year was limited to applicants from New York state, but owing to the great success achieved it will be national in scope this year.

Two prizes of \$50 are offered: one for the best piece of pottery, given by the Onondaga Pottery Company of Syracuse; and one for the best example of ceramic sculpture, to be awarded by the Syracuse Museum Women's Auxiliary. Entries must be received not later than April 22, and must be sent to the King Storage Warehouse, Inc., 755 North Salina St., Syracuse, N. Y.

The jury of selection and award will consist of the Honorary Chairman, Charles F. Binns, formerly director of New York State College of Ceramics, Alfred, N. Y.; the Chairman, Carlton Atherton, Department of Ceramics, Ohio State University, Columbus, Ohio; Guy Cowan, of the Onondaga Pottery Company, Syracuse, N. Y.; Gertrude Herdle Moore, Director of Memorial Art Gallery, Rochester, N. Y., and Felix Payant, Editor of "Design."

Contestants are advised to write to the Syracuse Museum of Fine Arts for full information regarding correct labeling of the exhibits, number and type of entries permitted, and the nature and amount of expenses involved.

Ellett, Eric Gugler; painters—Frank H. Schwarz, Salvatore Lascari, J. C. Bradford; sculptors—John Gregory and Joseph Kiselewski. Edgar I. Williams was in charge of the competition for the Alumni of the American Academy in Rome.

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MINNEAPOLIS GETS A GOTHIC STATUE

MINNEAPOLIS.—One of the more amusing miracles of the Middle Ages is illustrated in a small stone carving of the German late Gothic period recently acquired by the Institute of Arts from the Goldschmidt Galleries. The statue, which we reproduce, represents Eloi, Patron Saint of goldsmiths, blacksmiths and armorers, in the famous act of shoeing the leg of a horse. A fine example of the carving of the German late Gothic period, the figure dates from about 1500. It is a rare piece, since most of the German sculpture of this epoch was carved in wood, and was until recently in the possession of the Kaiser Friedrich Museum in Berlin. Unusually realistic in conception, even for a German work, it reveals none of the unrestrained ardor that was apt to mar the carvings of the German late Gothic period.

The statue is in an exceptionally good state of preservation, the stone being broken off in only a few places. The hammer that Saint Eloi was using to shoe the horse is missing from his upraised right hand, but the statue is otherwise intact.

This stone carving makes an interesting companion piece to the small, fifteenth century German wood carving of Saint George and the Dragon, acquired by the museum last year and now on display in the Gothic room.

GOOD PRICES IN LEDERLIN SALE

PARIS.—The sale of the collection of Madame Lederlin, which terminated at the Galerie Jean Charpentier on March 22, attracted a large crowd of active bidders. Good prices were attained for both the modern pictures and the works of the XVIIIth century. The highest price in the dispersal, 70,000 francs was brought by Renoir's "Femme et fleurs," while Manet's "La Chanteuse de cafe-concert" fetched 43,500 frs. A study by this same artist entitled, "L'Amazone" realized 30,500 frs. and a small flower composition went for 21,000. A private collector, M. Georges Lang, obtained for 39,000 frs. the "Danseuse" of Toulouse-Lautrec; M. Blum, another amateur of modern art, gave 29,500 for "Longchamp" by Picasso. Other interesting prices include 25,500 frs. for a Modigliani nude and 12,000 for "Baigneuse" by Dufy.

CHINESE ART IN WINKWORTH SALE

LONDON.—A fine collection of Chinese pottery and porcelain, together with old English furniture, assembled by Mr. Stephen D. Winkworth will be offered at Sotheby's on April 25. Connoisseurs of Chinese art are familiar with many of the notable examples in this aggregation, through their exhibition at the Victoria and Albert Museum, as well as from their inclusion in leading works on Oriental art. Many periods of ceramic art are comprised in the group, one of the outstanding pieces being a lovely Ming bowl, bearing the seal of Hsuan Te, who reigned from 1426-35. Also notable are rare specimens of the famille verte and famille rose class, including a large Yen Yen vase beautifully decorated with flowering peonies.

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COMING AUCTIONS

AMERICAN-ANDERSON
GALLERIESGORE, COXE ET AL.
FURNITURE AND
DECORATIONSNow on Exhibition
Sale, April 14 and 15

Fine period furniture and furnishings from the private collections of H. G. Gore of Mendham, N. J., and of Mrs. Emily Roberts Cox of New York City, will be sold at the American-Anderson Galleries on the afternoons of April 14 and 15. The furniture is mainly French and English, and comprises fine clocks, Sevres porcelain and other harmonious decorations. Louis XV and XVI groups feature signed examples of the marqueterie poudreuses, commodes and secretaïres, as well as parquetry card tables and handsome pieces in acajou, rosewood, kingwood, etc. Very good English furniture and decorations, ranging from XVIIIth century Jacobean oak to XVIIIth century mahogany are also offered. A number of tapestries; antique velvet hangings and other rich textiles; antique oriental rugs, Georgian and early American silver are further attractions of the dispersal. A desirable group of modern sterling and fine table porcelains appear among the furnishings, while the objects of art comprise snuff bottles and other semiprecious mineral carvings, Chinese porcelains and interesting antique jewelry.

Among the signed French furniture is an important pair of Louis XV carved walnut fauteuils by Nogeret of Lyons, covered in Aubusson. Three especially fine commodes in tulipwood and kingwood displaying exquisite marquetry are also found. Also of this period is a bronze doré cartel by Jean Baptiste Gerard, Paris about 1760, very rare in this small size, and two important Sevres specimens—a beautifully painted apple green plaque, and a rare jardiniere with grotesque mask. Among the early French pieces is a XVIIIth century walnut armchair covered in tapestry of the following century with the Royal cipher.

Important signed pieces in the Louis XVI group include a pair of acajou encadrements by François Reizell, made in 1764, and a fine poudreuse in kingwood and tulipwood marquetry, made by Etienne Avril in 1774. In the French statuary mantel clocks, a bronze doré and marble example by Guydamour of Paris is an outstanding example. There are, furthermore, a large group of decorations featuring finely executed urns and ink stands, combining beautifully wrought mounts, with marble, porcelain and other materials, as well as a pair of applegreen Sevres jardinières, dated 1782.

Especially important in the English furniture is a William and Mary inlaid long-case clock, by Daniel Quare and Stephen Horseman, made in London about 1720. This specimen is from the famous Frank Garrett collection. In the Chippendale group are found some fine armchairs, wing chairs and settees, many covered in early XVIIIth century textiles and needlework.

Among the XVIIIth century porcelains a Chelsea garniture modelled by Roubilliac attracts especial attention. The old English silver comprises candlesticks and beautiful table silver, ranging from the Queen Anne to the George III period. A very important set of five Queen Anne silver wall sconces, by Humphrey Payne of London are magnificent examples of this early silversmith's work. A pair of William and Mary candlesticks, made about 1692 are also of very fine quality. Other specimens of the Georgian period include table silver by such makers as Edmund Pearce, Richard Guernsey & Co., William Grundy, Eliza Godfrey, William Plummer, John Romer, Robert Breading, and J. McKay.

Among the tapestries is an early Tournai Gothic millefleurs panel of the XVth century, while Flemish Renaissance weaves of the following century are also found. An Enghien Renaissance pastoral tapestry of the XVIth century, by Quentin Plascoen, has the town mark and the monogram of the artist. In the XVIIth century group one notes especially an important pre-Gobelins tapestry and an Enghien piece, woven about 1645, probably by



ONE OF A SET OF FIVE QUEEN ANNE SILVER WALL SCONCES
By HUMPHREY PAYNE

Included in the sale of fine period furniture and decorations from the private collections of H. G. Gore of Mendham, N. J., and Mrs. Emily Roberts Cox of New York City, to be held at the American-Anderson Galleries on April 14 and 15.

Jan Bauwens, having both the weaver's initials and the town mark. Also outstanding in this section are a Brussels Renaissance weave, two Mortlake tapestries, and a series of Aubusson panels illustrating the story of Alexander.

The Oriental rugs include some carpets of unusually large size, much sought for decorative purposes, such as a Kashan palace carpet and an important Sarouk. An Ispahan animal carpet, a fine Indian silk rug and a Samarkand example further enhance the collection, which numbers Shiraz, Bergamo, Meles, Sehna, Serebend, Herati, Kurdistan, Fereghan and Ghordes pieces.

KETTERLINUS LIBRARY

Exhibition, April 12
Sale, April 19, 20

The library of the late J. L. Ketterlinus of St. Augustine, Florida, which will be sold at the American-Anderson Galleries, on April 19 and 20, comprises fine bindings, colored plate books, sporting books, extra-illustrated books, and first editions, including presentation copies, of famous authors of the XVIIIth to the XXth century. In the colored plate books appears a fine Ackermann series relating to the histories of the Universities of Oxford and Cambridge, and the Colleges of Winchester, Eton and Westminster, all in magnificent condition. In the first editions there are some twenty-three of the well-known historical novels of William Harrison Ainsworth; a complete set of the novels of Jane Austen; ten Barrie first editions, including the very rare *Cricket Book*, one of fifty copies, privately printed in 1899, and an inscribed copy of *Tommy and Grizel*; two presentation copies from Thomas Carlyle, his *Wilhelm Meister's Apprenticeship*, Edinburgh, 1824, and the *History of Frederick II of Prussia*, called *Frederick the Great*. A group of Lewis Carroll first editions includes the first American edition of *Alice's Adventures in Wonderland*, with forty-two illustrations by John Tenniel, and there is also a presentation copy of the *Game of Logic*, second edition, London, 1887. Exhibition will commence on April 12.

FOREIGN
AUCTION CALENDAR

LEIPZIG

E. & A. Boerner

May 22-23—Rare engravings from the Northwick Park collection and from the portfolio of Friedrich August II.
May 24—The Daumier collection of Carl Schniewind.

FRANKFORT

Hugo Helbling

May 2—Art from a well known German castle.
May 3—Paintings consigned by a museum in Southern Germany.
June 13, 14—Art from a noted Frankfort collection.

LONDON

Sotheby

April 25-28—The Winkworth collection of Chinese porcelains and objets d'art.
May 9—Part II of the renowned collection of Western mss., the property of A. Chester Beatty, Esq.

ZURICH

Ulrico Hoeppli

May 26—Graphic art and books.

ROME

Ulrico Hoeppli

April 27—Autographs and books.

PARIS

Hotel Drouot

April 27—French paintings from the holdings of the Société Anonyme des Galeries Georges Petit.

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Calendar of Exhibitions in New York

Ackerman Galleries, 50 East 57th Street—Etchings and sporting prints.

American Academy of Arts and Letters, Broadway at 155th Street—Paintings by Garl Melchers.

American-Anderson Galleries—Water-colors and drawings of the Vatican by Vernon Howe Bailey, to April 22.

American Folk Art Gallery, 113 West 13th Street—Early American painting and craftwork.

An American Place, 509 Madison Avenue—Paintings by Arthur B. Dove.

Arden Gallery, 460 Park Avenue—Paintings, art objects and furniture.

Argent Galleries, 42 West 57th Street—Flower paintings and still lifes by Elinor F. Hopkins; laminated glass murals, figure compositions and drawings of West Virginia, by James E. Davis, to April 15.

Art Center, 65 East 56th Street—Paintings by Letterio Calapai, to April 14; Twelfth Annual Exhibition of Advertising Art, from April 10.

Artists Gallery, Towers Hotel, Brooklyn—Spring Show by the Brooklyn Painters and Sculptors, April 10 to May 3.

Averell House, 142 East 53rd Street—Recent sculpture by Paul Manship, for the relief fund for unemployed architects and draughtsmen.

Barbizon Plaza Hotel—(An American Group)—One-man show of paintings by Jacob Getlar Smith, to April 22.

John Becker, 520 Madison Avenue—Exhibition of oils by William Littlefield, Saul Schary, Paul Froelich and five other artists, to April 30.

Belmont Galleries, 576 Madison Avenue—Primitives, old masters, period portraits.

Bourgeois Galleries, 123 East 57th Street—Exhibition of Oriental Art; paintings by Emile Branchard.

Brooklyn Museum, Eastern Parkway, Brooklyn—20th Annual Exhibition of the Allied Artists of America, to May 1; annual Exhibition of the Photography Department of the Brooklyn Institute, to April 17. Friedsam bequest.

Brummer Gallery, 55 East 57th Street—Paintings by Pierre Roy, to April 15.

Business Men's Art Club, Barbizon Plaza Hotel—Group exhibition of work by fifteen members.

Butler Galleries, 116 East 57th Street—Paintings "suitable for decoration."

Ralph M. Chait, 600 Madison Avenue—Chinese art.

Carnegie Hall Art Gallery, 154 West 57th Street—One-man show of work by C. Bosseron Chambers, to April 16.

Caz, Delbo Galleries, 561 Madison Avenue—Paintings by D. Averill Smith, to April 21.

Contemporary Arts, 41 East 54th Street—Oils, water colors and drawings by Louis Harris, April 11-29.

Decorators Club Gallery, Squibb Building—Color Renderings by Sylvia Holt, to April 15; hand bound books by Klapp Brill.

Delphic Gallery, 9 East 57th Street—Drawings and prints by Ida Ten Eyck O'Keeffe and her grandmothers.

Demotte, Inc., 25 East 78th Street—Romanesque, Gothic and classical works of art; modern paintings.

Downtown Gallery, 113 West 13th Street—One man show of work by Nicolai Cikovsky, April 11-29.

A. S. Drey, 680 Fifth Avenue—Paintings by old masters.

Durand-Ruel Galleries, 12 East 57th Street—Special Monet exhibition in honor of the Galleries' Anniversary celebration, to April 15.

Ehrich Galleries, 36 East 57th Street—Paintings by old masters. Mrs. Ehrich—Garden furniture and accessories.

Elgth Street Gallery, 61 West 8th Street—Recent paintings by Morris Davidson, to April 15.

Ferargil Galleries, 63 East 57th Street—First showing of paintings of the circus by John Stuart Curry, to April 16.

Fifteen Gallery, 37 West 57th Street—Paintings by L. Scott Power, to April 15.

French & Co., Inc., 210 East 57th Street—Permanent exhibition of antique tapestries, textiles, furniture, works of art, panelled rooms.

Gallery 144 West 13th Street—Recent paintings by Ben Benn, to April 10.

Gallery of Living Art, 100 Washington Square East—Permanent exhibition of progressive XXth century artists.

Pascal Gatterdam Galleries, 145 West 57th Street—Watercolors of New Mexico and New England by Loran F. Wilford.

Goldschmidt Galleries, 730 Fifth Avenue—Old paintings and works of art.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal—Retrospective of graphic art by Albert Sterner, to April 29; recent landscapes by Chauncey

F. Ryder, to April 15; seven portraits by Carl Blenner, to April 8; Annual Founders' exhibition throughout April.

M. Grieve, 386 Park Avenue—Portrait frames. Largest collection of rare examples of all periods.

Grant Studios, 114 Remsen Street, Brooklyn—Etchings by American artists.

G. R. D. Gallery, 9 East 57th Street—Paintings by Babcock, Goodstein, Spingarn and Wheeler, to April 18.

Harlow, McDonald Co., 667 Fifth Avenue—Etchings and prints by old and modern masters.

Jacob Hirsch, Antiquities and Numismatics, Inc., 30 West 54th Street—Fine works of art, Egyptian, Greek, Roman, Mediaeval and Renaissance.

Marie Harriman Gallery, 61 East 57th Street—Recent water colors by Ralph Flint, to April 15.

Kennedy Galleries, 785 Fifth Avenue—Prints by old and modern masters.

Keppel Galleries, 16 East 57th Street—Prints by old masters and contemporaries.

Kleemann-Thorman Galleries, Ltd., 575 Madison Ave.—Prints by contemporary artists and old masters.

Knoedler Galleries, 14 East 57th Street—Engravings by Shongauer and Durer, to April 15; watercolors by Sargent, to April 15.

Kraushaar Galleries, 680 Fifth Avenue—Paintings and watercolors by Maurice Prendergast.

John Levy Galleries, 1 East 57th Street—Snow paintings by Iwan F. Choultsse, flower paintings by Laurence Biddle and portraits of the XVIIIth century English school, during April.

Julien Levy Gallery, 602 Madison Avenue—Paintings by Eugene Berman, to April 21.

Lillienfeld Galleries, Inc., 21 East 57th Street—Paintings by old and modern masters.

Little Gallery, 18 East 57th Street—Special exhibition of a group of ecclesiastical handwrought silver made by Arthur J. Stone.

Macbeth Gallery, 15 East 57th Street—Paintings by Robert Brackman.

Macbeth Gallery Extension, 19 East 57th Street—Prints by the younger American artists, to April 17; opportunity exhibition and drawings by Adolph Dehn.

Pierre Matisse Gallery, Fuller Bldg., 51 East 57th Street—Modern French paintings, through April.

Metropolitan Galleries, 730 Fifth Avenue—Paintings by old masters.

Metropolitan Museum of Art, 82nd St. and Fifth Ave.—Recent Assyrian sculptures and new Etruscan Gallery. Friedsam bequest, until April 9. Accession of the "Agony in the Garden" by Raphael, "The Nativity" by Mantegna, Elizabethan armor and a King Arthur XIVth century tapestry. Print accessions of 1931-32; American Japanned furniture, Alexandria Assembly Room.

Midtown Galleries, 559 Fifth Avenue—Group show by members, to April 15; New York murals by Edward Laning, to April 15.

Milch Galleries, 108 West 57th Street—Paintings by Francis Speight, to April 15.

Montross Gallery, 785 Fifth Avenue—Recent paintings by Virginia Berresford, April 10-22.

Morton Galleries, 127 East 57th Street—The dance scene by Eugene Flitsch, to April 17.

Museum of the City of New York, Fifth Avenue at 104th Street—Documents, manuscripts and silver from the museum collections, to April 10.

Museum of Modern Art, 11 West 53rd Street—Selection of paintings from the Lizzie P. Bliss collection; group of drawings by sculptors; Objects of 1900 and Today, to April 25; show of work of young architects of the Middle West, from April 12.

National Academy of Design, 215 W. 57th Street—108th annual spring exhibition, to April 18.

Newark Museum, Newark, N. J.—Show of Modern American Paintings lent by the American Federation of Arts; Aviation exhibit—full size planes. Arms and armor from the age of Chivalry to the XIXth century. The Jaehne loan collection of Netsuke. Modern American paintings and sculpture. Closed Mondays and holidays. Sculpture (in court). Story books illustrated by the Museum.

New York Historical Society, 170 Central Park West (76th Street)—Portraits of Mayors of New York City from 1789; ship pictures and related memorabilia, after 1807.

New York Public Library, Central Bldg.—Exhibition of prints by Manet, to April 15; display of work by the late William Allen Rogers, to April 30; loan show of etchings by Lewis C. Daniel.

New School for Social Research, 66 West 12th Street—Woodcuts and etchings by Isaac Friedlander, to April 22.

Newhouse Galleries, 578 Madison Avenue—Small portraits of various schools, to April 15.

Frank Partridge, Inc., 6 West 56th Street—Fine old English furniture, porcelain and needlework.

Raymond & Raymond, 40 East 49th Street—Collection of modern German art in facsimile reproductions.

Rehn Galleries, 685 Fifth Avenue—Ten prize-fight lithographs by Robert Riggs; paintings by Reginald Marsh, to April 22.

Reinhardt Galleries, 730 Fifth Avenue—Group exhibition of drawings by well known French and American artists, to April 10.

James Robinson, 731 Fifth Avenue—Portraiture in porcelain by Mrs. Pleydell-Railston.

Rosenbach Co., 15 East 51st Street—Important collection of manuscripts, books, prints, silver racing cups and objects of vertu, connected with sports.

Schultheis Galleries, 142 Fulton Street—Paintings and art objects.

Schwartz Galleries, 507 Madison Avenue—Marine paintings and fine prints.

Scott & Fowles, Squibb Building, Fifth Avenue and 58th Street—XVIIIth century English paintings and modern drawings.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd Street—Works of art.

E. & A. Silberman Gallery, 32-34 East 57th Street—Paintings by old masters.

Society of Independent Artists, Grand Central Palace—Annual exhibition.

Marie Sterner, 9 East 57th Street—Paintings and watercolors by Mary Powers, to April 15.

Valentine Gallery of Modern Art, 69 East 57th Street—Modern French Paintings.

Vernay Galleries, 19 East 54th Street—XVIIIth century English furniture, porcelain, silver and panelled rooms.

Wanamaker Gallery, au Quatrieme, Astor Place—American antique furniture attributed to Goddard, Townsend, Seymour, McIntire and others.

Wanamaker Gallery, au Quatrieme, The Waldorf-Astoria, Park Avenue and 49th Street—Antiques and objets d'art.

Wells, 32 East 57th Street—Special exhibition of Indian Art.

Weyhe Gallery, 794 Lexington Avenue—"Ninety-nine ways of drawing the nude."

Whitney Museum of American Art, 10 West 8th Street—XIXth century paintings from the Addison Gallery of American art, to April 27; work by artist fellows of the Guggenheim foundation.

Wildenstein Galleries, 19 East 64th Street—Show of portraits by Natalie Johnson Van Vleck, April 10-22.

Yamanaka Galleries, 680 Fifth Avenue—Exhibition of sculptures from the rock caves of Tien-lung-shan and Yun-kang.

Howard Young Galleries, 677 Fifth Avenue—Special exhibition of English portraits and landscapes.

Zborowski Gallery, 460 Park Avenue (at 57th Street)—Paintings and drawings by Renoir, Seurat, Degas, Modigliani, Toulouse-Lautrec and Utrillo from important private collections in France.

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NEW TRUSTEES AT NATIONAL GALLERY

LONDON.—The Lords Commissioners of the Treasury have appointed Sir William Llewellyn, G.C.V.O., P.R.A., and Sir Robert Witt, C.B.E., F.S.A., to be Trustees of the National Gallery, Trafalgar Square, in the room of Mr. Stanley Baldwin and Viscount Lee of Fareham, according to *The Times*.

The appointments are for seven years. Lord Lee relinquishes his appointment on the expiration of his term of office. Mr. Baldwin, who was appointed in 1930, has resigned because his official duties as Lord President of the Council and Lord Privy Seal make it impossible for him to attend the board meetings regularly.

Mr. Ormsby-Gore, the First Commissioner of Works, has resumed his duties as a Trustee of the National Gallery. He expressed a desire to retire from the position last year, but the Prime Minister did not accept his resignation.

Sir William Llewellyn, who has been President of the Royal Academy since 1928, is Trustee, *ex-officio*, of the British Museum, the National Portrait Gallery, and the Sloane Museum. Sir Robert Witt has already served two seven-year terms as Trustee of the National Gallery—from 1916-23 and from 1923-31. Since 1916 the Trustees have been appointed for seven years—no longer for life—and no one can be reappointed until another vacancy occurs.

BOSTON

Looking backward for two centuries in the exhibition of American Costumes shown at the Museum of Fine Arts during March proved a refreshing experience to museum visitors. The costumes were assembled by the Massachusetts Society of the National Colonial Dames of America, and were shown in the Renaissance Court Galleries with the cooperation of the museum. Most of them are identified by the names of the original owner as well as the present lender, while several examples are distinguished as having been worn on state occasions. Of these, the central position in the exhibition is given to the gown worn by Mrs. Abbott Lawrence when she was received by Queen Victoria in 1849. In an adjoining case is shown the Court suit of her husband when he was Envoy Extraordinary and Minister Plenipotentiary of the United States of America to the Court of St. James, 1849-52.

With the exception of two costumes for men, that of Mr. Abbott Lawrence and another worn by Thomas MacDonogh, First British Consul to the New England States in 1783, there are only gowns and dresses of women on view. The exhibition features costumes of the Colonial, Empire, Bustle, and the traditional period dating from 1910 to 1914, and, although this span of years showed many transitions and numerous minor changes in styles, the main peaks of these tendencies are emphasized in the four divisions. The costumes were shown in four separate rooms with appropriate furniture and paintings of the periods, as well as a small display of jewelry, buckles, fans and other accessories.



"THE STREET ORATOR"

By EDWARD LANING

This characteristic street scene is included in the current exhibition of the artist's work at the Midtown Gallery which is attracting great attention.

RECENT AUCTION PRICES

GAZDAR INDIAN ART

American-Anderson Galleries—Indian and Persian works of art from the collection of J. Gazdar of Bombay, India, were sold on March 25, bringing a total of \$8,090. The highest price in the sale was attained by an early Alchemic mss., probably dating from the XIIIth century, which was purchased by Mr. Arthur Carpenter for \$435.

TYLER ET AL. JEWELRY

American-Anderson Galleries—Important precious-stone jewelry from the Tyler, Sheehan, Thropp and Palmer estates was sold on March 25, bringing a total of \$125,162.50.

MILNER ET AL. PAINTINGS

American-Anderson Galleries—Oil paintings, including property belonging to Joseph Milner, A. U. Surprenant, Harriet van Boskerck and other collections and estates were sold on March 23, realizing a total of \$10,510. The highest price was attained by "The Pool at Harrison" by Harpignies, which went to Frank Schnitger for \$600.

TYLER AMERICAN FURNITURE

American-Anderson Galleries—American furniture and decorations from the collection of Charles Hitchcock Tyler were sold on March 30, 31 and April 1, bringing a grand total of \$21,183.50. The highest price in the dispersal was brought by a Sheraton inlaid mahogany secretary bookcase, about 1800, which went to Arthur Murray for \$300.

CHICAGO

Some of the finest rugs in the world are now on view at the Art Institute of Chicago in an exhibition of the Nellie Ballard White Collection of Oriental Rugs, which will continue until May 28. The examples on display include selected masterpieces given to Mrs. White by her famous father, James Franklin Ballard, who traveled 500,000 miles and, as he once said, had been "bombed, burned, drowned and frozen" for them. With them are the most cherished acquisitions of Mrs. White, who is achieving a distinction of her own in following in her father's footsteps.

MONTCLAIR

The Montclair Art Museum is showing this month a group of American costumes, illustrative of one hundred and fifty years of fashion, sculptural drawings by Ivan Mestrovic and a display of batik and pottery.

PHILADELPHIA

The exhibition of original manuscripts, first editions and autograph letters of Samuel Pepys and John Evelyn, from the collection of Dr. A. S. W. Rosenbach which is being held at the Free Library in honor of the three hundredth anniversary of the birth of Pepys, is arousing great interest.

In the first floor exhibition galleries of the Pennsylvania Museum of Art a timely display entitled "Flowers in Art" is the attraction throughout the month of April.



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CHINESE CERAMICS

The following articles dealing with CHINESE CERAMICS have appeared in *The Burlington Magazine*. Copies of these issues may be obtained at \$1.00 each, except Nos. 41, 61, 62, 73, 74, 75, 77, 80, 91, 96, 99, 103, 106, 116, 120 and 129, which are \$2.00 each, and Nos. 42, 93, 195, 196, 197, 200, 201, 202, 204, 205 and 248, which are \$4.00 each.

Chinese Eggshell porcelain with "marks"	S. W. Bushell	41, 42
Richard Bennett Collection of Chinese porcelain	Roger E. Fry	99
Old Chinese porcelain made from English Silver models	E. Alfred Jones	103
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